CATALOGUE OF MEMORIAL EXHIBITIONS OF THE WORK OF

Clarence Gagnon, R.C.A.

J. W. Beatty, R.C.A., O.S.A.

Oct.-Nov., 1942

THE ART GALLERY OF TORONTO

GRANGE PARK

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ARTIST'S FILE
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Clarence Gagnon, R.C.A., 1881-1942

THE Government of the Province of Quebec, through its Provincial Museum (in the capable hands of Mr. Paul Rainville) first conceived and organized this Memorial Exhibition. It is through its generous collaboration that we are able to present it here, a thing most difficult to do without its very willing help. Gagnon's work is more than a Quebec, it is a national heritage, and that we should have an opportunity to see a good part of it in an exhibition, is due to the good will of the Art Galleries of Quebec and Montreal, of the National Gallery and of the many private owners who have parted with paintings; we take this opportunity of expressing our thanks to these owners for their generosity, particularly to us, in extending the loan of paintings for so long a time.

Clarence Gagnon was born in Montreal in 1881. He studied under William Brymner at the Art Association School and knew the work of Walker, Cullen, Morrice and Brownell. His promise of talent attracted the attention of James Morgan of Montreal, who in 1904 sent him to Europe. He spent some time in the Julian Studio where he worked under Jean Paul Laurens. He did not stay here long, though he remained in Europe till 1908. He preferred to study under a roving commission rather than remain long under one teacher. During these years and after, as his paintings record, he travelled far and wide in France, Switzerland, to Italy and to Norway and Central Europe, and beside painting, made an excursion into etching, to which, after 1909, he never reverted. From 1908 to 1914 he crossed the Atlantic many times, bringing his pictures with him, and disposing of them on both sides of the water. His one man show in Paris in 1913 was most successful.

In Canada when the war broke out, he returned to Paris in 1917 and it was not till 1919 that he settled in Baie St. Paul where he remained painting till 1924. Once more he returned to Europe where he continued to paint his canvases of Canadian scenes from his sketches and to send them for exhibition in Canada.

From 1927 to 1933 he concentrated on the work of illustrating fine editions of "Le Grand Silence Blanc" and "Maria Chapdelaine", and it was not till 1934 that he returned to painting. In 1936 he set sail, for the last time, to Canada and to Montreal. At once he became interested in the approaching tercentenary celebration of the founding of Montreal in 1642, and characteristically embarked on his own plan for marking the anniversary. This involved the construction of a model of a typical French Canadian village which he wished to have built on the slopes of Mount Royal.

In 1941 his health failed and he died early in January in this, the year of the tercentenary, almost three hundred years after his forefathers left Normandy to help found the new France.

There is no need to enlarge on his character, for it is displayed, in all its energy and colourful variety in his work which is now on exhibition.

1. Oxen Ploughing — Clarence Gagnon

C A T A L O G U E

BEFORE GOING TO EUROPE IN 1904

1. OXEN PLOUGHING—
Dr. D. Morgan, Senneville, Quebec, dated 1903—20″ x 28″. Ex. R.C.A. 1904.

IN EUROPE, 1904-08

2. THE FRUGAL MEAL—
Henry Morgan & Co. Ltd. 18¼″ x 24¼″. Ex. R.C.A. 1906.

3. AUTUMN, PONT DE L'ARCHE—
Art Association of Montreal, dated 1905—25½″ x 36½″. Ex. R.C.A. 1906.

4. MONT SAINT-MICHEL—
Mr. J. T. Stevens, Westmount, dated 1907—20″ x 25″.

5. COWS DRINKING—
Henry Morgan & Co. Ltd., dated 1907—26½″ x 36¼″.

6. RUE DU CANAL, MORET-SUR-LOING—*National Gallery of Canada,* dated 1908—19½″ x 24¾″.

7. SUMMER BREEZE AT DINARD—
Provincial Museum of Quebec, dated on back 1909—20″ x 31½″.

8. THE TWO BEACHES, PARAME AND ST. MALO—*Mme. Clarence Gagnon,* dated 1908—72″ x 48″. Ex. R.C.A. 1909.

IN EUROPE OR CANADA, 1908-14 (ONE MAN SHOW PARIS, 1913)

9. CHATEAU GAILLARD IN NORMANDY—*Provincial Museum of Quebec,* dated 1909—20″ x 15″.

10. EARLY MORNING MIST, CHATEAU GAILLARD—*Hon. Justice St. Germaine, Outremont.* 20¼″ x 24¼″.

12. ON THE BEACH — Clarence Gagnon

11. GRAY AUTUMN DAY—
Mr. Paul Leclaire, Outremont, dated 1909—28″ x 36″.

12. ON THE BEACH—
Hon. and Mme. J. E. Perrault, Montreal, dated 1909—17″ x 24″.

13. TWILIGHT IN THE LAURENTIANS—*Mr. Guy Tombs, Montreal.* 20″ x 26″. Ex. R.C.A. 1910; O.S.A. 1911.

14. THE YELLOW HOUSE, WINTER SCENE, CANADA—*Major A. B. Wilkie, Toronto*, dated 1910—21½″ x 28¾″. Ex. C.A.C. 1912; A. G. of T. 1920, 1923.

15. IN THE LAURENTIANS, WINTER—*National Gallery of Canada*, dated 1910—23¼″ x 31¼″. Ex. C.A.C. 1912. Ill.

16. ASSISSI—
Mr. Willford A. Gagnon, Montreal, dated 1911—25¼″ x 19¼″.

17. VENICE—
Provincial Museum of Quebec. 19″ x 26″. Ex. C.N.E. 1918, Ill.; O.S.A. and R.C.A. 1918.

18. WINTER SUNSET IN THE LAURENTIANS—*Mr. Jos. Simard, Westmount.* 20″ x 25″.

19. LAKE GENEVA—
Mr. C. R. Whitehead, Three Rivers. 21″ x 29″.

20. WINTER IN THE LAURENTIANS—*Provincial Museum of Quebec.* 24″ x 34″.

21. OLD HOUSES, BAIE ST. PAUL—
Mr. Wm. R. Watson, Montreal. 21″ x 29″.

22. FARM ON A HILL—
Art Gallery of Toronto. 20″ x 26″.

23. QUEBEC LANDSCAPE—
Mr. Walter Laidlaw, Toronto. 22″ x 28″. Ex. C.A.C. 1914. Ill.

24. SUNRISE, LAKE GENEVA—
Hon. and Mme. J. E. Perrault, Montreal. 21″ x 29″.

25. THE OLD MILL—
Mr. C. R. Whitehead, Three Rivers. 20″ x 26″.

26. PIG KILLING DAY—
Provincial Museum of Quebec. 21″ x 28″.

33. Street, Village in the Laurentians — Clarence Gagnon

27. NEAR BAIE ST. PAUL—*Provincial Museum of Quebec.* 21″ x 28″.

28. STREET SCENE, EVENING, QUEBEC—*National Gallery of Canada.* 22″ x 29″.

IN CANADA AT BAIE ST. PAUL, 1915-1924

29. LAURENTIAN VILLAGE—*Provincial Museum of Quebec.* 29″ x 36″. Ex. C.N.E. 1925, (Gray Day, St. Urban).

30. WINTER SCENE, BAIE ST. PAUL *Hon. Senator Donat Raymond, Montreal.* 24″ x 36″.

31. WINTER LANDSCAPE—*Mr. Harold Braff, Quebec.* 24″ x 30″.

32. THE POND IN OCTOBER—*National Gallery of Canada.* 28″ x 37″. Ex. R.C.A. 1921; C.N.E. 1922.

33. STREET, VILLAGE IN THE LAURENTIANS—*Mr. R. S. McLaughlin, Oshawa.* 21¾″ x 28½″. Ex. C.N.E. 1920, Ill. Wembley, 1924, Ill.

34. THE ICE BRIDGE, QUEBEC—*Provincial Museum of Quebec.* 22″ x 29½″. Ex. R.C.A. 1920, Ill.

35. THE BREAD OVEN—*Mr. Gustave Rainville, Montreal.* 29½″ x 32″. Ex. C.N.E. 1923; Wembley, 1924.

36. BAIE ST. PAUL, WINTER—*Mr. Harry Norton, Ayer's Cliff, Quebec.* 20″ x 26″.

37. LONELY VILLAGE ON THE ST. LAWRENCE—*Art Gallery of Toronto.* 20″ x 25½″.

38. SPRING MORNING, BAIE ST. PAUL—*Mrs. J. A. Nutter, Westmount.* 33½″ x 41½″.

39. LES EBOULEMENTS—*Mrs. Algernon Lucas, Westmount.* 30″ x 40″. Ex. (as Laurentian Homestead) Wembley 1924; Nat. Gal. 1926; C.N.E. 1925; R.C.A.

40. EVENING ON THE NORTH SHORE—*National Gallery of Canada.* 29⅝″ x 31⅝″. Ex. R.C.A. 1924. Ill.

49. NORWEGIAN LAKE — Clarence Gagnon

41. VILLAGE IN THE LAURENTIANS
National Gallery of Canada. 34½″ x 51¼″. Ex. Wembley 1925; R.C.A. 1927. Ill.

IN EUROPE, 1924-36
(worked on Illustrations for Grand Silence Blanc and Maria Chapdelaine, 1929-33).

42. WINTER LANDSCAPE—
Mr. L. A. Richard. 10″ x 12″.

43. HORSE RACING IN WINTER—
Art Gallery of Toronto. 40½″ x 51½″. Ex. R.C.A. 1927; American Federation of Arts, Washington.

44. WINTER MORNING, BAIE ST. PAUL—*Provincial Museum of Quebec.* 20″ x 28″.

45. NOCTURNE—
Mr. C. R. Whitehead, Three Rivers, Quebec. 20″ x 26″.

46. THE PINK HOUSE—
Mme. Grothe, Montreal. 18″ x 25″.

IN CANADA, 1936-42

47. ICE HARVEST, QUEBEC—
Miss Helen Norton, Coaticook. 25½″ x 36″.

48. THE ROADSIDE CROSS—
Mr. Leopold Rodier, Westmount. 9¼″ x 11¼″.

49. NORWEGIAN LAKE—
Mr. Leopold Rodier, Westmount. 10½″ x 11½″. (unfinished)

50. LOWER ST. LAWRENCE IN WINTER—*Mme. Clarence Gagnon, Westmount.* 23½″ x 32″. (Unfinished)

PASTELS

51. DAWN IN THE HILLS—
Lent by Mme. Clarence Gagnon. 19″ x 25″.

52. SUMMER MORNING—
Lent by Miss Renee Tremblay, Baie St. Paul. 9″ x 11½″.

ETCHINGS

P569. OXEN PLOUGHING—1904.

P570. CAUDEBEC-EN-CAUX—1905.

P571. DINAN, JERZHMAL GATE—1908.

P572. RUE DES CORDELIERS—1907.

P573. THE CLOCK TOWER, DINAN—1907.

P574. GRAND CANAL, VENICE—1906.

P575. GARDENS OF THE SULPICIAN SEMINARY—1909.

P576. MONT ST. MICHEL—1908.

P577. THE LOING CANAL—1908.

P578. BURGUNDY GATE—1907.

P579. NEMOURS—1907.

P580. NOVEMBER—1905.

P581. THE STORM

P582. LUXEMBOURG GARDENS—1908.

P583. PICARDIE, OLD WINDMILL

P584. PONT DE L'ARCHE—1909.

P585. OVERHAULING FISHING BOATS—1907.

P586. RIPON CATHEDRAL—1908.

P587. ROUEN—1905.

P588. ST.-BRIAC, OLD WINDMILL

P589. ST.-MALO, STREET OF THE LITTLE STEPS—1907.

P590. SOUVENIR OF GRANADA—1906.

P591. VENICE CANAL, SAN AGOSTINO—1905.

P592. VENICE, MOONLIGHT—1906.

P593. VENICE, ISOLA SAN BURANO—1906.

P594. VENICE, PUBLIC GARDENS—1905.

P595. VENICE, THE SALUTE—1906.

Provincial Museum of Quebec.

SKETCHES (on wood panels).

53. LAKE CHARLEVOIX
8″ x 11″.

54. STUDY—HEAD OF A LITTLE GIRL

55. CAP AUX CORBEAUX

56. THE SHOP

57. CANADIAN AUTUMN, BAIE ST. PAUL

58. BAIE ST. PAUL

59. THE VILLAGE OF SAVOGNIN, (ENGADINE, SWITZERLAND)

60. MALOYA, ENGADINE, SWITZERLAND

61. SALUX, CANTON DES GRISONS, SWITZERLAND

62. LAKES AT BOLKESJO (TELEMARK) NORWAY

63. AUTUMN IN NORWAY (HALLINGDAL)

64. TELEMARK LAKE, NORWAY

65. KOLASEN, (JAMTLAND) SWEDEN

66. SCHOONER, ICEBOUND

67. SUNSET, (TELEMARK) NORWAY

68. CHARLEVOIX FARM

69. IN THE MOUNTAINS OF NORWAY
All 6½″ x 9½″.

70. AUTUMN STUDY—CHARLEVOIX

71. LE DOMAINE DE TANTE ODILE

72. THE OLD TREE

73. STABLE WITH A THATCHED ROOF

74. ICE CUTTING

75. THE BROOK IN MARCH

77. THE HOUSE WITH THE GREEN GABLE

All 4½″ x 7″.

—*Mme. Clarence Gagnon*

MONOTYPES

78. DOG TEAM—
The National Gallery of Canada.

79. LANDSCAPE—
The National Gallery of Canada.

80. HOMESTEAD—
The National Gallery of Canada.

81. THE STREAM IN AUTUMN—
The National Gallery of Canada.

82. GLACIER—
The National Gallery of Canada.

83. RETURN FROM CHURCH—
The National Gallery of Canada.

84. BARNS—
The National Gallery of Canada.

85. WINTER SCENE, 1926—
The Art Association of Montreal.

WOOD ENGRAVING

86. WINTER, THE RETURN TO THE SHACK—*Mme. Clarence Gagnon.*

BOOKS ILLUSTRATED BY GAGNON

MARIA CHAPDELAINE—
Louis Hemon.

BROWN WATERS—
W. H. Blake.

—*Dr. Lorne Pierce*

LE GRAND SILENCE BLANC—
L. F. Rouquette.

Art Gallery of Toronto.

FIFTY-FOUR ORIGINAL MONOTYPE ILLUSTRATIONS FOR "MARIA CHAPDELAINE".

—*Mme. Clarence Gagnon*

PHOTOGRAPHS OF THE MODEL VILLAGE MADE BY GAGNON AS PART OF THE PLAN FOR THE TERCENTENARY OF MONTREAL, 1942.

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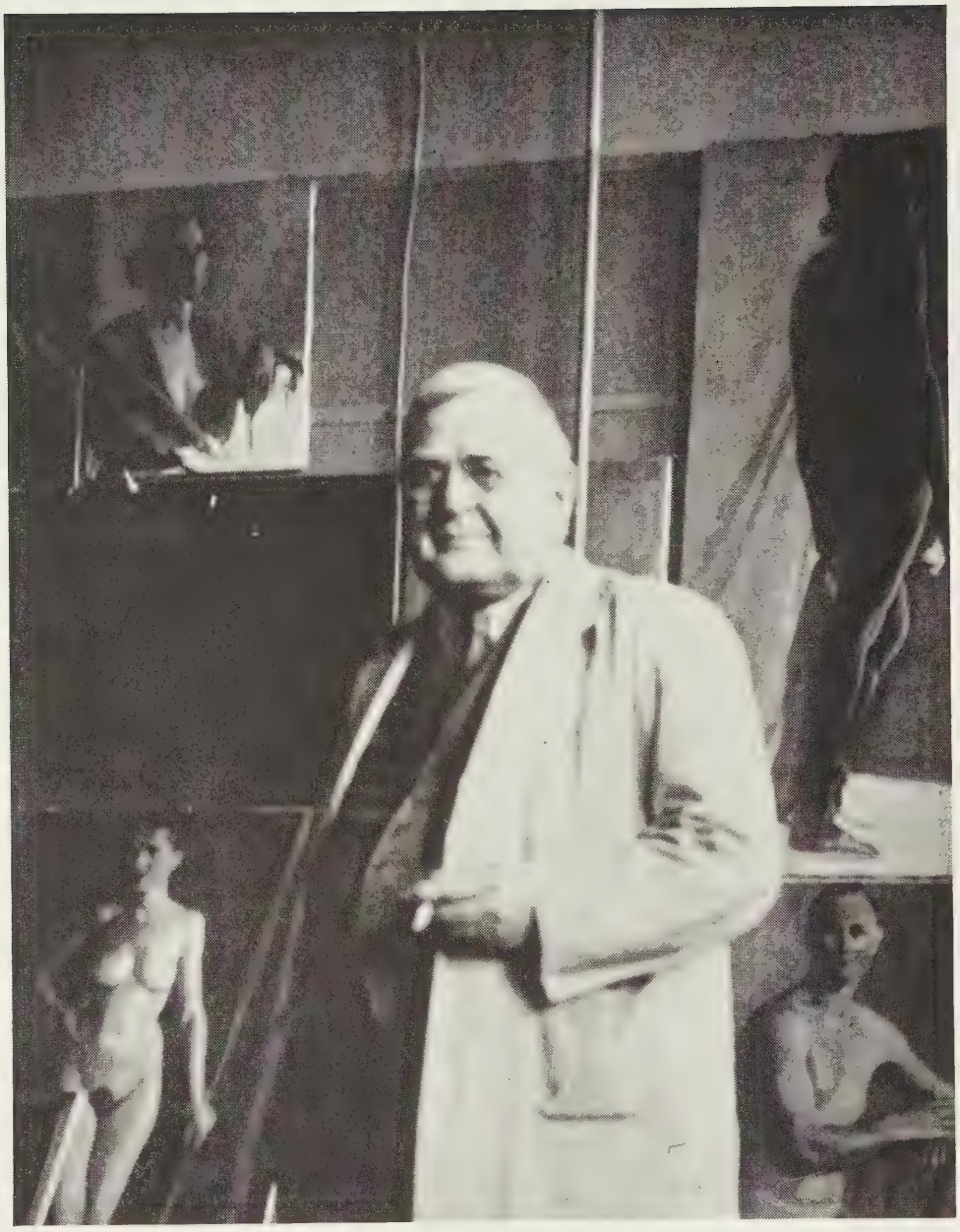
GLOSSARY

Ex. - - - - - - - - - - - - . Exhibited
Ill. - - - - - - - - - - - - - Illustrated
C.A.C. - - - - - - - - Canadian Art Club
R.C.A. - - - - - Royal Canadian Academy
A.G.T. - - - - - Art Gallery of Toronto
O.S.A. - - - - - Ontario Society of Artists
C.N.E. - - Canadian National Exhibition
Height precedes width in sizes.



J. W. BEATTY, R.C.A., O.S.A.

J. W. Beatty, R.C.A., O.S.A., 1869-1941

FOR nearly four decades the sturdy figure of J. W. Beatty has been familiar to his fellow artists and his students at the College of Art, the Art Gallery and the Arts and Letters Club—in fact wherever artists gathered.

Self-educated and self-supporting from his boyhood days, determined and full of convictions, even when he changed his mind, for him there was no middle course; either a thing was very, very good, or when it was bad it was horrid—and he expressed himself accordingly. Curiously enough, no hint of this combative attitude appears in his pictures.

For nearly thirty years he was on the staff of the Ontario College of Art, as instructor in Painting and Life, and, as such, exercised a marked influence on a long succession of students of art.

Beatty was born in Toronto in 1869. He left school when still a boy, already consumed with the desire to paint. He volunteered and served as a bugler in the expedition against the Riel Rebellion in 1885, and in 1889 joined the Toronto Fire Brigade, of which he was a member till 1900. He studied his chosen profession in his spare time, under the advice of Bell-Smith and Cruickshank. In 1900 he had saved enough to go abroad, where he worked under J. P. Laurens and Constant at the Colorossi and Julian Studios in Paris. On his return his work came into notice and he became a member of the O. S. A. in 1901, an A.R.C.A. in 1905, and at this time began his teaching career by holding private classes. In 1906 he was able to go to Europe again, this time for almost three years. He studied with Burroughs in London and again at Julian's and visited Spain, Belgium, Holland and England, and like Gagnon, he ventured into etching. In 1912 he began teaching painting at the Ontario College of Art and remained on the staff till his death. He was elected a Royal Canadian Academician in 1913 and in 1918-19 went to France as one of the official Canadian War Artists.

When the Ontario College of Art established its summer school at Port Hope, Beatty took charge and later on assumed the responsibility himself which he continued till the end. Through all these years he painted. Long before the last war he went north to sketch, sometimes with Tom Thomson, and after Thomson's death he went to Canoe Lake to build the cairn which now stands as his memorial. But his chief interest continued to be the cultivated landscape of Ontario, though he made many sketching trips to the north, to the Rockies and Quebec, which resulted in some of his finest paintings. Except for his work in Europe which included figure studies, he remained constant in his interest in landscape painting and his work shows a steady development along the lines he set out for himself in the early days when he first came back from Europe.

Active to the last, he died after a short illness in the summer of 1941.

102. Laren Interior — J. W. Beatty

PAINTING TO 1912

All paintings on canvas.

The original titles are shown in Italic Caps.

101. *IN THE LAURENTIANS*—
Lent by Dept. of Education, Province of Ontario, dated 1906—30″ x 36″. Ex. R.C.A. 1906.

102. *LAREN INTERIOR*—
Lent by Laing Fine Art Galleries, dated 1907—32″ x 23″. Ex. O.S.A. 1908, Ill.; C.N.E. 1908, Ill.

103. *DUTCH PEASANT GIRL*—
Lent by Laing Fine Art Galleries, dated 1908—72″ x 38″. Ex. O.S.A. 1909, Ill.

104. ELM TREES IN THE FIELDS—
Lent by Mrs. E. F. Ely, Toronto, dated 1909—30″ x 20″.

105. *THE EVENING CLOUD OF THE NORTHLAND*—Lent by the National Gallery of Canada, dated 1910—38″ x 56″. Ex. O.S.A. 1910; C.N.E. 1910, Ill.; Wembley 1924.

106. *THE RAG MARKET, BRUGES*—
Lent by the National Gallery of Canada, dated 1911—28″ x 40″. Ex. O.S.A. 1911; C.N.E. 1912.

112. First Snow in the Woods — J. W. Beatty

PAINTINGS TO 1919 AND WAR RECORDS

107. *EARLY SPRING*—
Lent by Laing Fine Art Galleries, dated 1916—50″ x 60″. Ex. R.C.A. 1916, Ill.

108. *RAINY DAY NEAR MAGOG*—
Lent by Laing Fine Art Galleries, dated 1917—35″ x 46″. Ex. O.S.A.; C.N.E. 1917, Ill.

109. *CANOE LAKE, ALGONQUIN PARK*—Lent by Laing Fine Art Galleries, dated 1918—36″ x 40″. Ex. R.C.A. 1918, Ill.

110. *CAMP BEHIND AMIENS, FRANCE*—Lent by Laing Fine Art Galleries, dated 1919—28″ x 38″. Ex. R.C.A. 1920; O.S.A. 1921.

111. HUMPED ROCK AND BIRCHES
Lent by Laing Fine Art Galleries, 21″ x 24″.

112. FIRST SNOW IN THE WOODS—
Lent by the Ontario College of Art. 25″ x 20″.

PAINTING TO 1926

113. *MORNING, ALGONQUIN PARK*—
Lent by the National Gallery of Canada, dated 1919—30″ x 36″.

114. *WOOD INTERIOR*—
Lent by Mrs. E. F. Ely. 27″ x 39″. Ex. A.G.T., Feb. 1922.

115. *IN ALGONQUIN PARK*—
Lent by Laing Fine Art Galleries. 50″ x 40″. Ex. R.C.A. 1922, Ill.

117. The Beech Woods — J. W. Beatty

116. *MELTING SNOW*—
Lent by the National Gallery of Canada, dated 1922—27″ x 35″. Ex. O.S.A. 1922.

117. *THE BEECH WOODS*—
The Art Gallery of Toronto. 35″ x 40″. Ex. C.N.E. 1926, Ill.; O.S.A. 1926.

118. *WINTER, SWISS LINE, BELLEFOUNTAIN*—Lent by the Ontario College of Art. 20″ x 24″.

119. LATE AUTUMN, FIRST SNOW—
Lent by Laing Fine Art Galleries. 21″ x 25″.

PAINTING AFTER 1926

120. WILLOWS, EARLY SPRING—
Lent by Laing Fine Art Galleries, dated 1928—30″ x 38″.

121. *WINTER, BOWEN ISLAND*—
Lent by Laing Fine Art Galleries. 40″ x 50″. Ex. O.S.A. 1930, Ill.

122. *IN THE LAURENTIANS, BAIE ST. PAUL*—Lent by Laing Fine Art Galleries, dated 1930—30″ x 40″. Ex. R.C.A. Nov. 1930, Ill. (Laurentian Hills, Winter).

123. QUEBEC COTTAGE—
Lent by Laing Fine Art Galleries. 20″ x 24″.

124. *BROOKS FALLS, MAGNETAWAN*—Lent by Laing Fine Art Galleries, dated 1932—36″ x 40″. Ex. C.N.E. 1935, Ill.; R.C.A. 1932, Ill.

125. FIRST SNOW, ALGONQUIN PARK—Lent by Laing Fine Art Galleries. 28″ x 36″.

126. FARM NEAR PORT HOPE—
Lent by Laing Fine Art Galleries. 18″ x 22″.

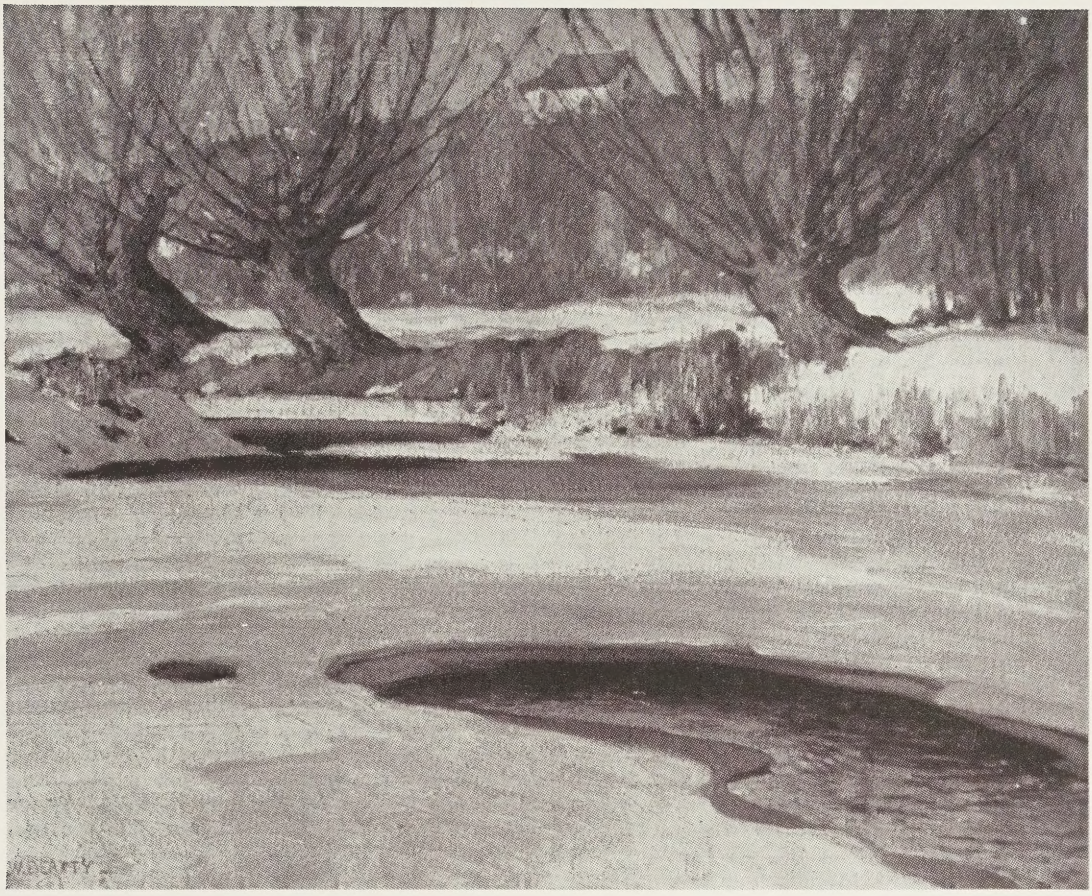
127. THE SANDY ROAD—
Lent by Laing Fine Art Galleries. 30″ x 36″.

128. ROCKY HILLSIDE PATH—
Lent by Laing Fine Art Galleries. 30″ x 38″.

TITLED SKETCHES (All on wood).

129. CANOE LAKE—
Laing Fine Art Galleries.

130. LAKE LUCERNE—
Both 8½″ x 10½″.



120. WILLOWS, EARLY SPRING — J. W. Beatty

131. EARLY SUMMER, TERRA COTTA—1928.

132. OLD HOUSES, BAIE ST. PAUL—1929.

133. WINTER AFTERNOON, KEARNEY, ONTARIO—1931.

134. WASH DAY, PORT HOPE—

135. BIRCHES NEAR CANTON—

136. WILLOW BEACH, NEWTONVILLE—

137. BEECHES PORT HOPE—

138. THE BRIDGE, CAMBRONE

139. THE EDGE OF THE WOODS—

140. OLD BRIDGE, PORT HOPE—

141. COUNTRY ROAD—

142. BROOKS FALLS, MAGNETAWAN—(see large painting of same). All 10½″ x 13¾″.

UNTITLED SKETCHES

143. STREAM AND BRIDGE—(On card). 9 x 11½″.

144. EARLY SPRING—(on wood). 8½″ x 10½″.

146. AUTUMN SCENE—(On wood).

147. SNOW SCENE—(On wood). 10½″ x 13¾″.

ETCHINGS

148. CITY STREET, ITALY—1909.

149. BEECH TREE.

150. FARM BUILDINGS, QUEBEC—

151. STREET IN TORONTO—

152. DUTCH CANAL—Mrs. J. W. Beatty.

153. THE MILL, MEADOWVALE—Art Gallery of Toronto.